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556-8 FIFTH AVE.

NEW YORK

S.B.Fales, (Our catalogue, for, is not marked)

do. Nov. 9., 1881.

Hearn.

Geo.A.

We have illustrations only of this sale - no text.

do. Mch 22-30 (1913?)

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# The Late Frank D. Millet's Paintings In the American Galleries.

The sale of Frank D. Millet's paintings at the American Art Galleries this week will have an associative interest much deeper than any that could be aroused by paintings of the highest aesthetic interest. No one in New York has forgotten that Millet went down with the Titanic, and the remembrance of his hearty enthusiastic personality, his abundant humor, and his public spirit is kept more vivid by the fact that he was cut off in the fullness of life as he had wished. Sylvester Baxter writes for the catalogue of the exhibition an introduction that is in the nature of an obituary, and that brings before the reader the man rather than the artist in his warm humanity.

The pictures are for the most part small, and include a considerable group of charming pencil drawings, in which the rather precise handling is modified by the delicate silvery tone. A number of the paintings are reminiscent of the artist's student years. In Antwerp he was a pupil in the Royal Academy of Fine Arts, and a portrait of a tidy kitchen, also a study of a street corner, with its grass-grown pavement and its shrine, and a study of his own bedroom are reminiscent of his Antwerp period. Kitchens amused him, and he painted his own, a picturesque room, with a wall of black and white tiles and a red-tiled floor, a shelf of gleaming brass and copper, and a capacious cupboard; also a Swedish kitchen, with many woven hangings, turned chair legs, and pots of plants, as different from the Belgian version as one language is from another.

A third kitchen scene is from Stanton, England, not far from the home of the artist at Broadway, a huge gray-plastered place, with a beamed ceiling and a flagged floor. In each the character of the place is kept not only in the particular furnishings, but in the color and tone of the whole. There are several delightful fragments of Clovelly landscape, and there are pleasant notes of travel in Capri, Venice, and the Black Forest. A few details of mural decorations are included in the works assembled, and there are a number of portraits, not an overpowering collection, but the more appealing for its intimate and personal character and its offering of modest canvases that have a special relation to the painter's personal experience.





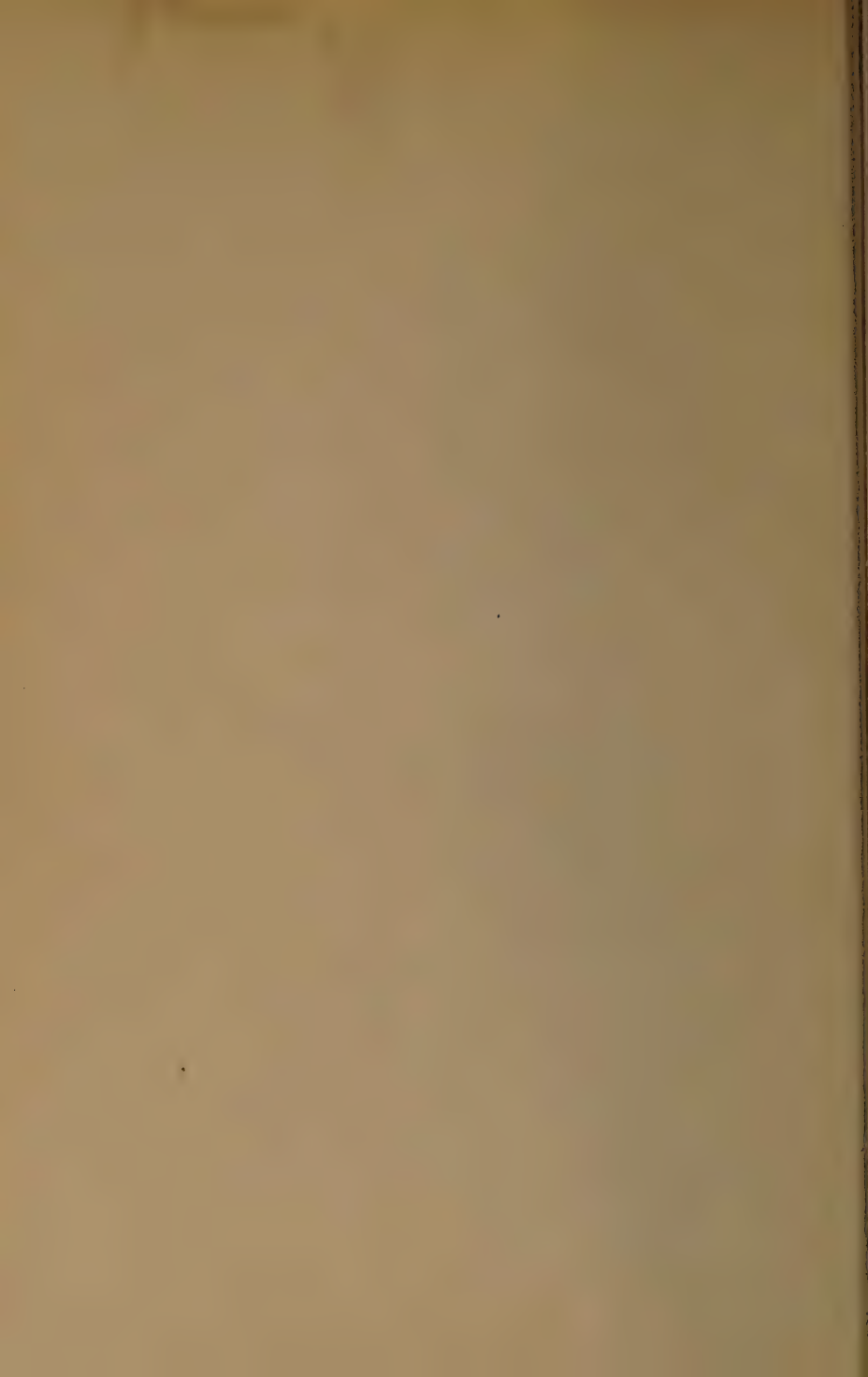




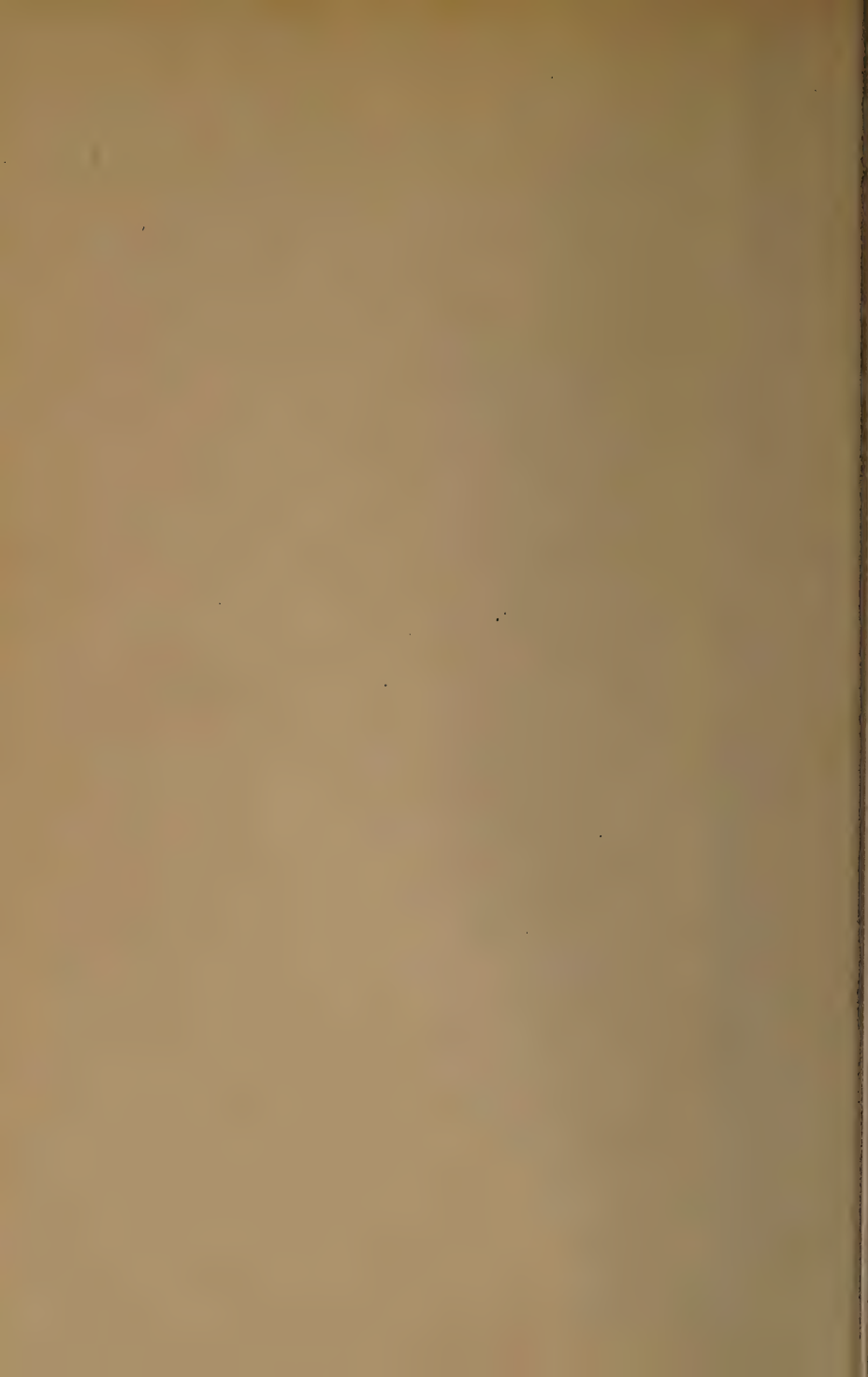














37/19  
**ON FREE PUBLIC VIEW**

**FROM 9 A. M. UNTIL 6 P. M.**

**AT THE AMERICAN ART GALLERIES**

**MADISON SQUARE SOUTH, NEW YORK**

**FROM TUESDAY, MARCH 3RD, 1914**

**UNTIL THE MORNING OF THE DATE OF SALE**

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**PAINTINGS, DRAWINGS**

**AND STUDIES**

**BY THE LATE**

**FRANCIS DAVIS MILLET, N.A.**

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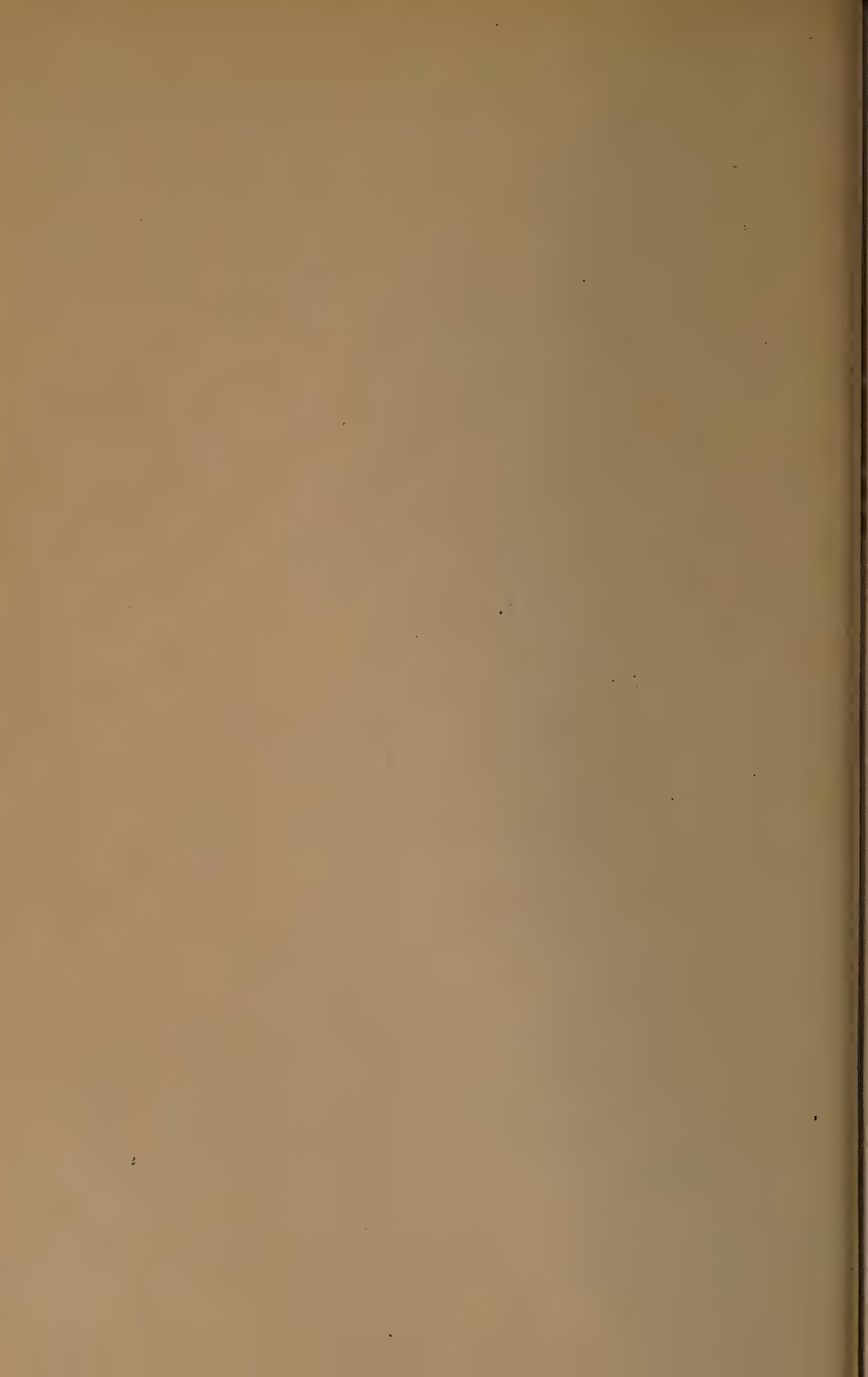
**TO BE SOLD**

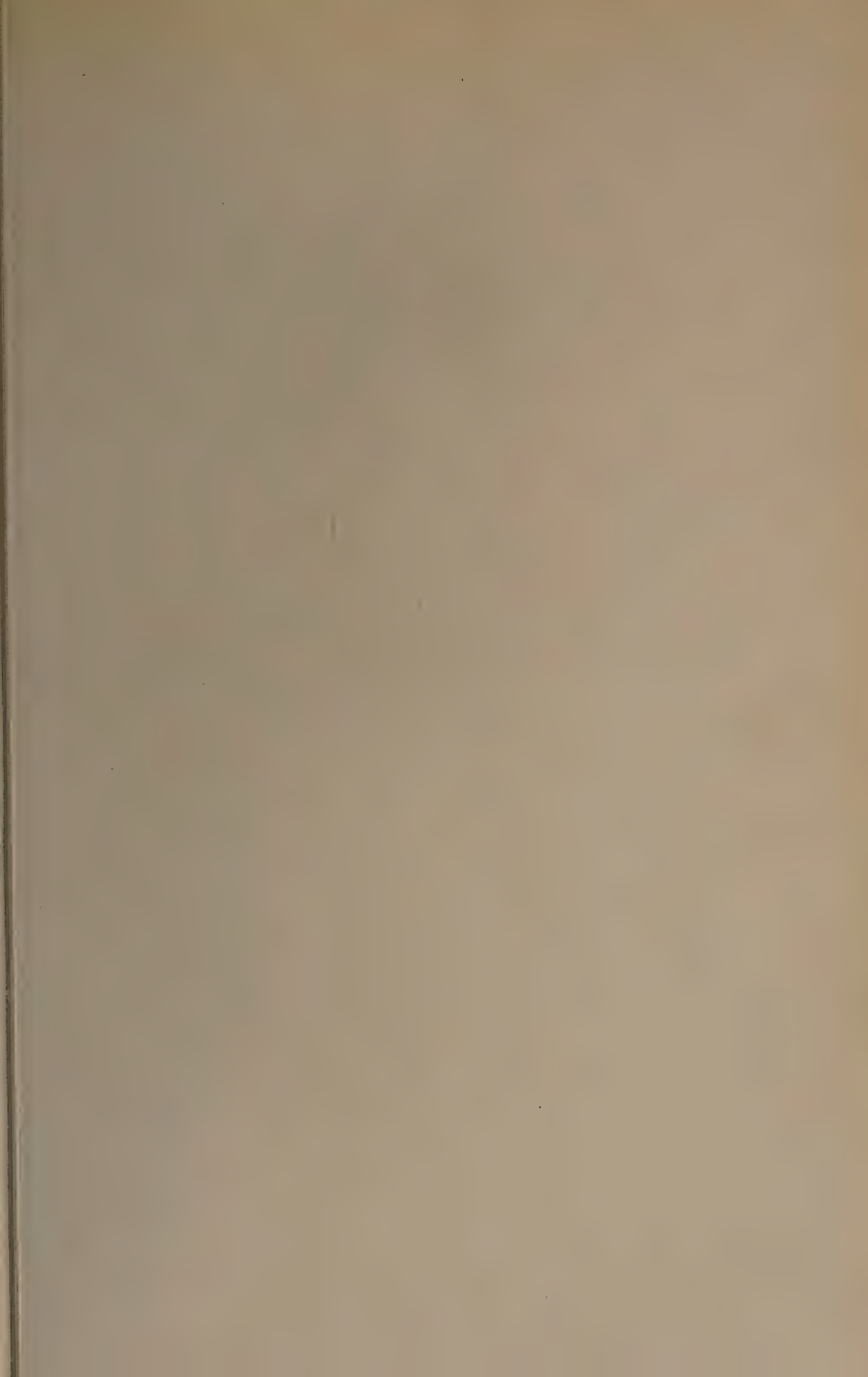
**AT UNRESTRICTED PUBLIC SALE**

**AT THE AMERICAN ART GALLERIES**

**ON FRIDAY EVENING, MARCH 6TH, 1914**

**AT 8.15 O'CLOCK**









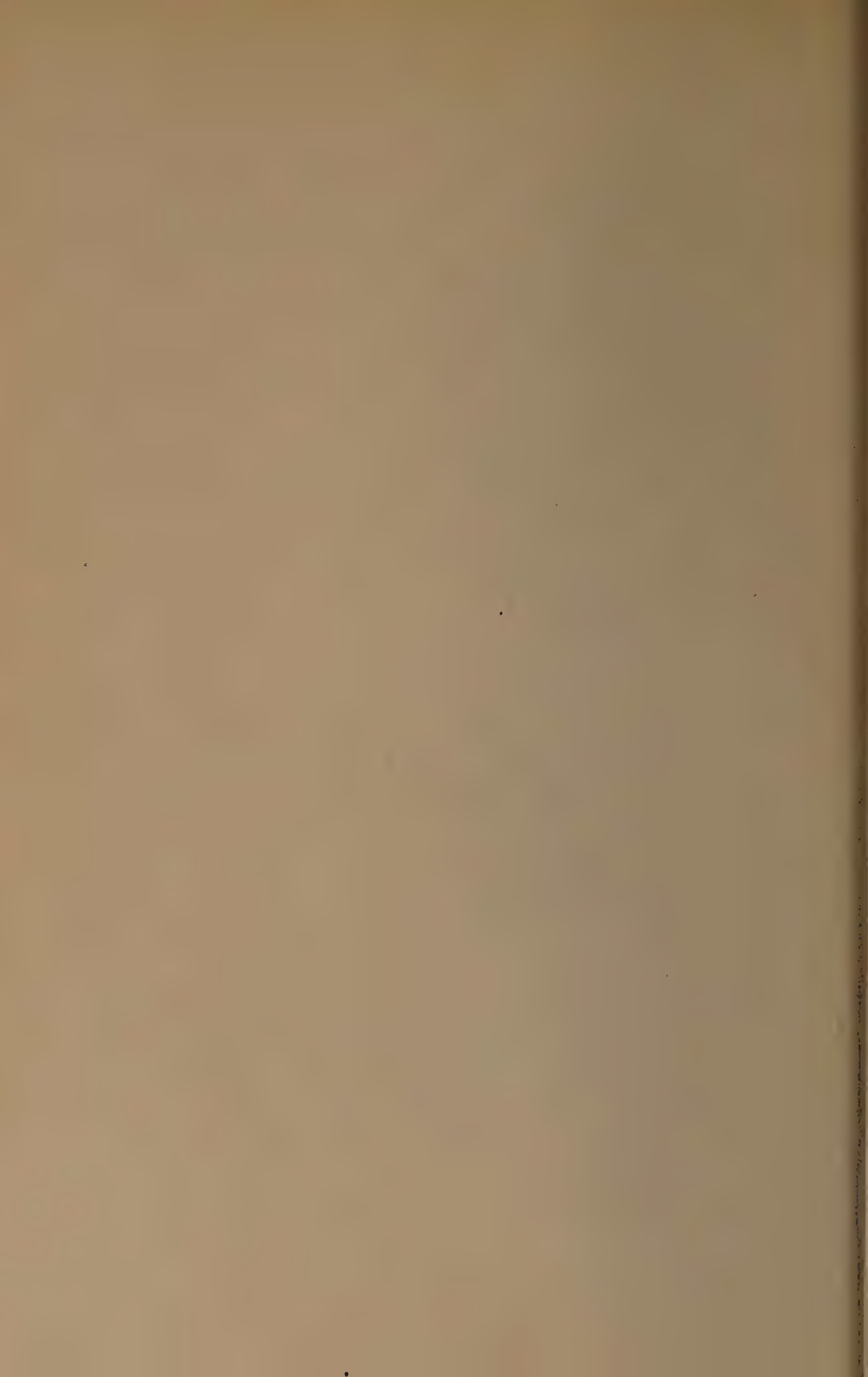
CATALOGUE  
OF THE  
FINISHED PAINTINGS  
DRAWINGS AND STUDIES

LEFT BY THE LATE  
FRANCIS DAVIS MILLET, N.A.

TO BE SOLD  
AT UNRESTRICTED PUBLIC SALE  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH

ON THE DATE HEREIN STATED

THE SALE WILL BE CONDUCTED  
BY MR. THOMAS E. KIRBY, OF  
THE AMERICAN ART ASSOCIATION  
MADISON SQUARE SOUTH  
NEW YORK  
1914





## CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

### SPECIAL NOTICE

**Buying** or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

**Orders** for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

**Priced copies** of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

- AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.

# FRANCIS DAVIS MILLET

AN APPRECIATION OF THE MAN

By SYLVESTER BAXTER

*"Well for him who leaves behind him a treasure of love, esteem, honor and admiration in the memory of men. Such enrichment is his gain in death; thereby he acquires the condensed consciousness of the whole earthly estimate concerning him, grasping in full measure the bushel of which in life he could count but a few kernels. This belongs to the treasure which we are to lay up in heaven."*—FECHNER, *The Little Book of Life After Death*.

FRANCIS DAVIS MILLET—Frank D. Millet, as his friends always spoke of him—was typical of the flower of American manhood at its finest. Born in Mattapoisett, he came of the best of New England stock—Pilgrim and Old Colony, State of Maine.

Millet is a Catalonian name; the English Millets are traced to France, and probably the French Millets came from the ancient Spanish province. So perhaps the exotic quality that many of Frank Millet's friends noted in him may have filtered down through the many generations from the Mediterranean shore. On his father's side some of his ancestors went to Maine from the Plymouth country towns where his mother's people had always dwelt; some went from Sandwich on Cape Cod, on the other side of Buzzards Bay across from the town where he was born on November 3, 1846. As a boy at Mattapoisett he was a friend of Henry H. Rogers in Fairhaven, the next town. In later years he was a beloved intimate of the Standard Oil magnate, who enjoyed nothing better than to secure Millet's company in his steam yacht *Kanawha*. His mother, a Byram, numbered John Alden and Priscilla among several Pilgrim ancestors. She had brilliant qualities from her Washburn maternity and she gave her eldest son her Washburn eyes, black and sparkling, instantly taking in many things at once.

Frank Millet was companionable, lovable, quick-witted and congenial, scholarly, uncommonly talented, capable of doing extraordinarily well almost anything he chose to put his hands to; industrious and resourceful, democratic, on an equal footing with the humble and standing without self-assumption on a parity

with the best in the land. He was of remarkable executive capacity; had he cared for it he might have made a success of almost any business he undertook; he had method without routine, the ability to plan and to carry out what he planned.

So it was that in his open and above-board way he gained the confidence of many men standing high in the world, and was enabled to do many things of the sort best worth doing. His friends often wondered how it was that he was able to do so much and yet seem to have plenty of time on his hands to do it in. It was largely because he knew how to organize his activities and to make the best of every moment. He knew not what idleness was. In that way he enjoyed life at its best and made the best of it, taking keen zest in pleasure as well as in work. Such a man was, of course, much sought socially. He cared nothing for society as such and his democratic nature despised the shams of social convention. But he loved the companionship of the world's best and the world's best sought his company. For many of his friends he seemed to be all over town at the same time, and all over the world, for that matter—now in London, now in New York, now in Rome, now in Washington—and at home everywhere. Indeed, one of his nearest of kin, when asked where his home was, could not make assured reply as to whether it was in England, or New York, or Washington, or Rome. His work was pleasure and his play was work; he made it a business to get the best out of everything. He enjoyed himself with heart and soul and gave himself to his work in the same way, attending to everything thoroughly and leaving no loose ends behind him.

A nature like that is informed with the essence of perpetual youth. A veteran of the Civil War must be well along in life when the year 1912 comes around. But Frank Millet was one who could never grow really old; however advancing time had molded his figure, whatever lines it had graven upon his face, in bodily movement and play of feature he was ever active, replete with energy, responsive to wholesome fun and keen with mental stimulation. Youth ever sought his company and accepted him as one with themselves; and his contemporaries in age, as did his elders, always esteemed him a young fellow. In this regard one classes him with two of his old friends, "Jack" Low and "Ned" Morse—the late John G. Low of beloved memory and Professor Edward S. Morse—dear old boys in the truest sense—the latter with us, as long may he be!

Frank Millet's life was rich with achievement from the first. At Harvard he was high in his class, brilliant with the promise

that he never afterwards belied. He was a Phi Beta Kappa man; in the Society's rooms at Cambridge hangs one of the earliest examples of his work in art: a decorative poster for some theatrical event. A handsome youth, he played girls' parts to perfection at college.

He was trained in newspaper work with his college friend, Royal Whitman Merrill, on the *Boston Daily Advertiser*, and became one of the traditions of an office that in those days was a school of good workmanship. There he laid the foundations of the literary technique in which he came to rank high, and for the skill in news gathering which made him one of the foremost war correspondents of recent times: in 1877 in the Russo-Turkish War—decorated several times by the Czar for bravery on the battlefield—and near the century's end in the Philippines.

His impulse to painting had been irresistible. While still doing newspaper work, in spare hours he worked at lithography in the Forbes establishment—a road to painting followed by not a few eminent men. J. Foxcraft Cole and Mark Fisher were both graduates of that establishment. On the walls at the *Advertiser* office hung for a long time two examples of Millet's skill in drawing. One was a portrait of George Bryant Woods, of the *Advertiser* staff, a remarkable Shakespearian scholar and dramatic critic of high quality, who died in early manhood. The other was a lithographic head of Signora Morlacchi, a celebrated danseuse of that day.

When Millet went to Antwerp to study painting at the Royal Academy of Fine Arts he at once became a great favorite with his professors. His room mates in Antwerp were George Maynard, from Washington, and Elijah Baxter, of Providence. Other particular friends there were Alfred Copeland, Edward Champney, and George Weatherby, of Boston—the latter in London ever since the early seventies. Millet twice gained the highest honors for good work at the Academy. When crowned with laurel for excellence in painting the students organized a procession and marched with a band of their own to serenade him. Baxter, now at Newport, still treasures a leaf from that laurel wreath. One of Millet's intimates at Antwerp was a young German, Otto Grundmann, whom Millet secured in 1876 as the first director of the School of Painting at the Boston Museum of Fine Arts.

At Vienna in 1872 Millet had his first World's Fair experience. He was still at Antwerp when he was appointed secretary of the Massachusetts Commission. The younger Charles Francis Adams was Chairman. They at once became close friends for life.



Millet's literary talent was so high that Howells, editor of the *Atlantic* when his first contribution came to the magazine in the middle seventies, urged him to give up painting and make literature his vocation—assuring him a high name in it should he do so. Millet's short story that brought him this compliment, the story of a little dog that in weird ways kept turning up on the trail of the writer, brought into the tale the element of mystery and romance in masterly fashion. It had the direct simplicity, blended with subtle imagination, that stands for the best of art. It was called "The Fourth Waits." Millet's other short stories were of like quality. They are collected in a volume called "A Capillary Crime and Other Stories." His other books are "From the Black Forest to the Black Sea," a delightful account of a canoe trip down the Danube; "The Expedition to the Philippines"; and a translation of Tolstoi's "Sebastopol."

Millet was married in Paris in 1879 to Elizabeth Greeley Merrill, of Boston, a sister of his college friend. A younger brother of Mrs. Millet's is William Bradford Merrill, formerly managing editor of the *Philadelphia Press*, of the *New York World* and now of the *New York American*. Augustus Saint Gaudens was in Paris at that time; his low relief of Millet, a replica of which is now in the Metropolitan Museum of New York, was made in March, 1879, probably as a wedding present.

Millet was one of the first to discover the rare charm of the old English village, Broadway, in Worcestershire. A few years after his marriage he rented a place there and later bought "Russell House"; not long after he added to the property an ancient Priory next door. He took the same keen delight in faithfully restoring it that some years before he devoted to reproducing for a studio an old-time Plymouth Colony interior at his father's place in East Bridgewater. A studio, also, the more imposing Priory, furnished the setting for some of his most celebrated pictures. In the charming garden at Broadway, Mrs. Millet took unceasing delight and there she developed extraordinary skill in horticulture. This garden was the scene of some of John S. Sargent's famous paintings, among them "Rose Lily, Lily Rose." Russell House was the nucleus of one of England's most famous artist colonies.

After much distinction as a painter in England in company with artists like Sargent, Abbey, Alma-Tadema and Alfred Parsons, Millet's association with the expositions at Vienna and Paris led to a call to a responsible share in organizing the epochal Columbian World's Fair at Chicago. As superintendent of deco-

ration and master of festivities during the fair he originated the tonal scheme that made it the "White City"—the name conferred by the late H. C. Bunner, the beloved editor of *Puck* in its best days. The mural decorations by Millet himself—the lunettes in the loggia of the Liberal Arts building and for the ceiling of the grand reception hall of the New York State building—were pronounced by architect McKim the highest achievements in that line at the exposition. McKim declared that there could be no doubt about it, Millet's mural work marked him as America's foremost man in that field. This opportunity happily brought prominently into play the talents first exercised in 1876 when, as chief assistant to John La Farge in executing the earliest important mural work in this country at Trinity Church in Boston, he was responsible for some of the best qualities in the decoration. Millet had likewise a high talent in stained-glass design and is the author of an important window at the Harvard Memorial Hall, executed at about the same period.

The late Frederick Law Olmsted, the designer of the Columbian World's Fair at Chicago—still the greatest and best of expositions, though since surpassed in mere magnitude—was enthusiastic about Millet's invaluable services there. Unfortunately a pictorial history of the Chicago Fair, to which Millet devoted exceeding pains and many precious months, never reached publication. The enterprise was wrecked by mercantile dishonesty. It would have been a historic record of the occasion that gave to American art its greatest impetus.

The St. Louis Exposition would have been more of a credit artistically had its directors not perversely disregarded Millet's advice. The management called him in for consultation; he took infinite trouble on their account, and was shabbily dealt with. Less equable men would have loudly protested, but he bore his treatment with characteristic philosophy.

Millet's initiative at Chicago established mural decoration in America as a distinct field of art. Mural painting as a calling by itself was unheard of in this country until he organized the work at Chicago and brought together a remarkable group of artists. For some years he did not reap for himself any of the fruits of the movement, being occupied at that period with activities in Europe which kept him abroad most of the time. He might have had an opportunity at the Boston Public Library; a considerable sum had been raised to decorate a room as a memorial to his friend Harry Codman, Mr. Olmsted's young partner and associate at the Chicago World's Fair. But Millet unselfishly represented

that it would be better to use the money as a fund for establishing a Codman Library of Landscape Architecture at the Public Library. His advice was followed.

When some years later he took up mural painting himself on an extensive scale his work splendidly justified the enthusiasm of McKim. Fine as his easel pictures are, it is as a great mural painter that his fame will last. His masterpiece is his monumental work for the Baltimore custom-house—a consummate development of a unique departure from the conventional traditions and one of the greatest achievements in decorative art on this continent.

These Baltimore decorations depict the evolution of navigation: "Something different from the customary representations, such as a group of young women in their nighties presenting a pianola to the city of New York," as Millet remarked with characteristic native humor. A series in a similar vein intended for the New Bedford Public Library—depicting the history of the whale fishery—is lost to the world. Millet had given much thought to the scheme and with the happiest anticipations had looked forward to doing it. It seems as if the seed that was germinating in his mind with such beautiful promise must surely fructify in some way.

Ever ready to serve the public and sacrifice his personal interests for much gratuitous work of that sort, Millet organized the American Federation of Arts for the National Academy of Art three or four years ago. He had been its secretary from the beginning.

When Charles F. McKim founded the American Academy of Art at Rome, Millet was selected as one of the incorporators and served as secretary up to a few months before his death. Then, much against his inclination, at the earnest solicitation of J. Pierpont Morgan—who, as fellow trustee with Millet at the Metropolitan Museum in New York, had conceived a high opinion of his executive capacity—he consented to become the Director of the Academy, together with the American School for Classical Studies at Rome, with the idea of reorganizing the work, affiliating or merging the two institutions and housing them and their students in a way to place American prestige at the front among the several national academies of other countries in the Eternal City. He gave himself to this work with all his best energy and enthusiasm and in the highest degree would undoubtedly have achieved the ends aimed at had his life been spared. It will be difficult to fill his place. But if the plans for the Academy should materialize the institution will

be a lasting monument to his memory as well as to that of McKim, his friend and the founder.

Millet once said that if he could choose his manner of death it would be to live his life in fulness to the end, then be shot in battle. In substance, he had his wish; his was a Hero's death.

Looking back upon the life lived with such rich measure of fair and good things wrought, one recalls the prophetic implication of the ceiling at Baltimore: The entrancing beauty of that vision of the most beautiful things that move upon the world of waters—ships under full sail, entering port amidst the perfect calm of an ideal summer sunrise, the blissful air informed with life and joy and peace in ultimate fulfilment. How goodly this world is—clothed as with a garment by the soft warmth of the early morning!

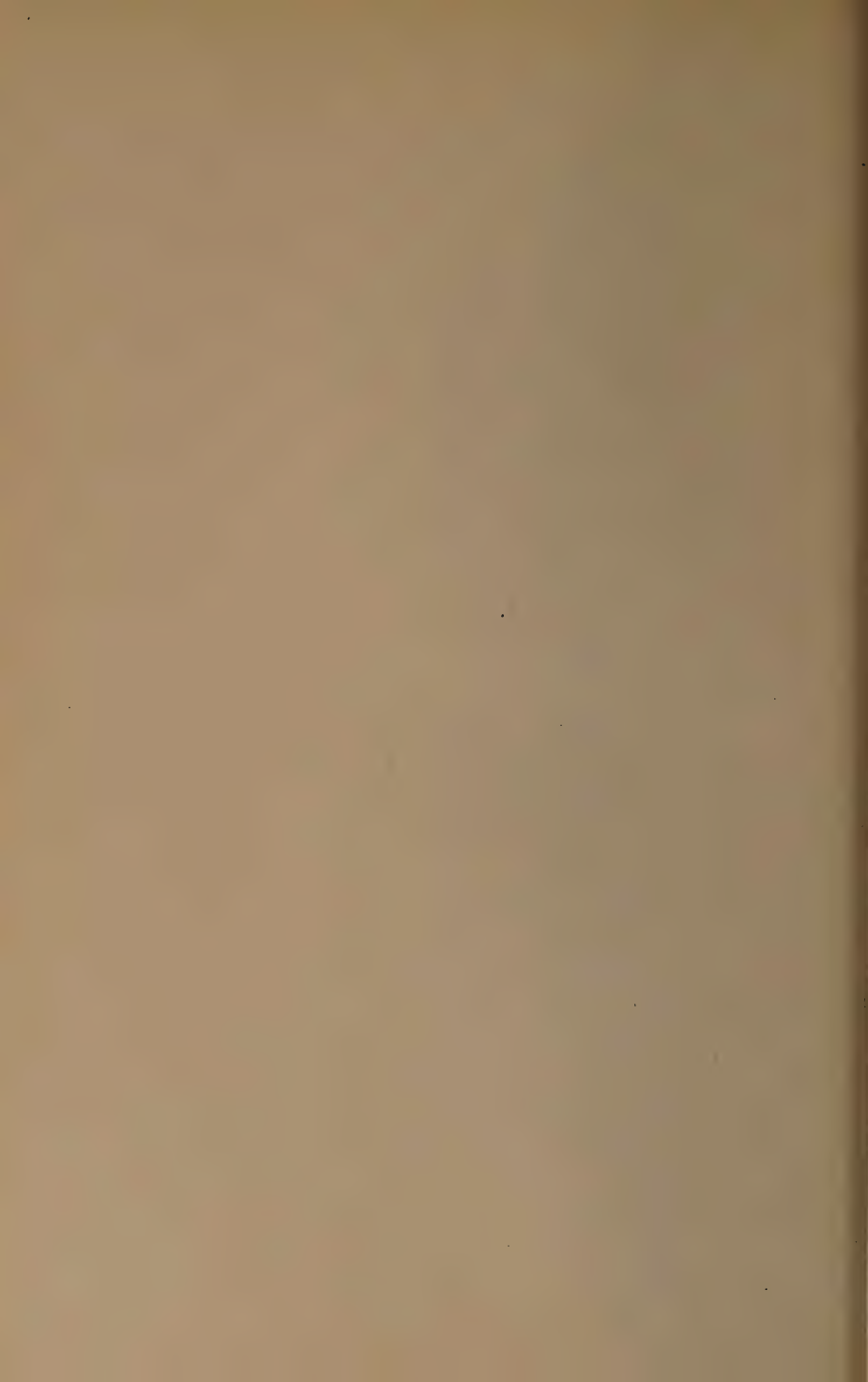
For antithesis another picture: The calm of chilling waters when earthly life went out in mid-Atlantic under the starlit sky. After all, only the moment's pang among the pallid icebergs. Then a white-souled company floats serenely home.

Upon the long pennant of a noble ship in that home-coming fleet at Baltimore, modestly inconspicuous, is inscribed the name "F. D. Millet."

#### EPILOGUE

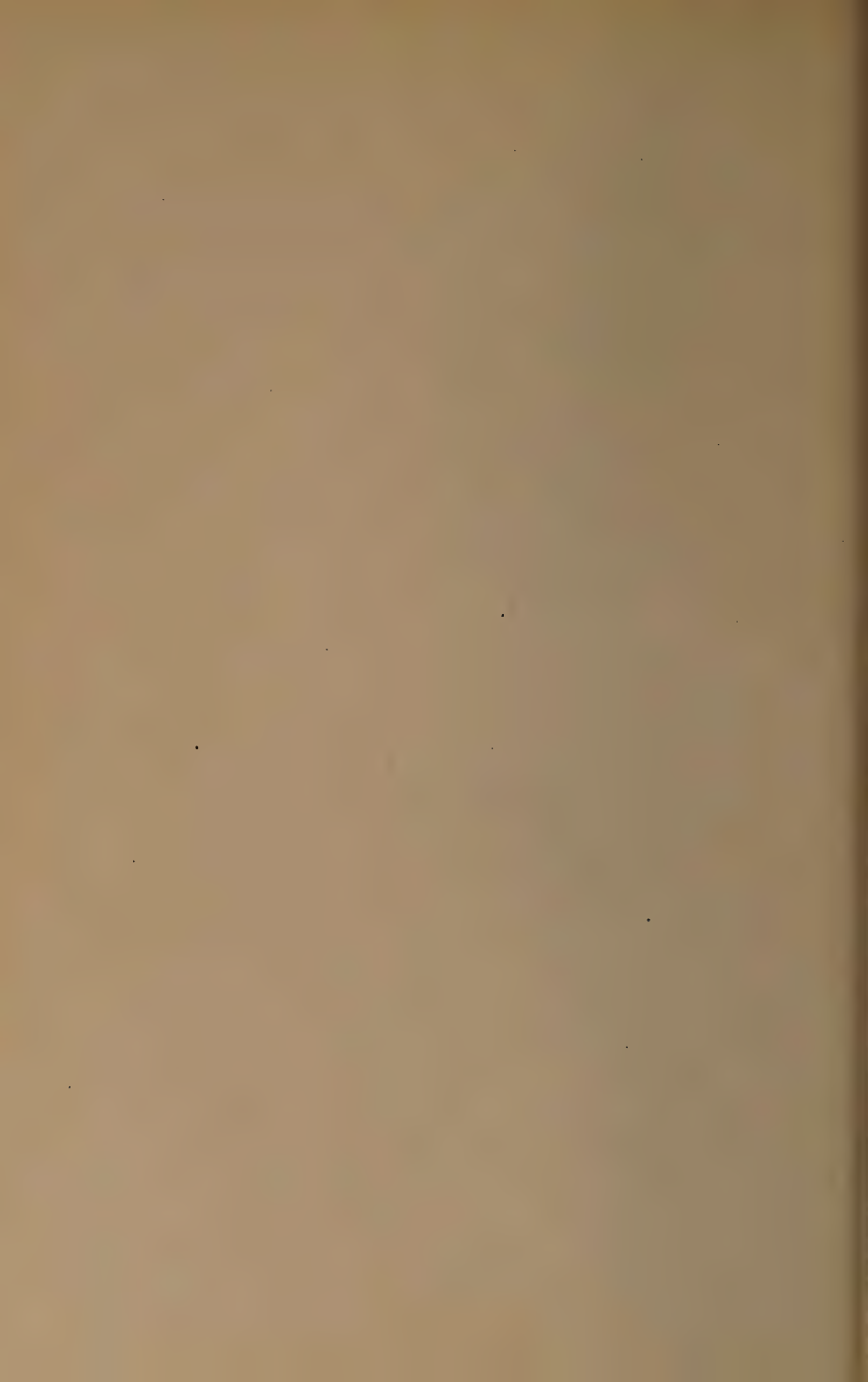
*Dear Frank: Over there in the Great Beyond, in the After Life, whatever it may be, we feel that somehow, in some way, you are yet with us, that your work here will go on to greater consummations—yourself a part of it; and that our loving thoughts of you will draw you consciously to us; to the hearts that hold your affection, ever one with us in soul and spirit through all the transmutations of life everlasting.*

SYLVESTER BAXTER.





# CATALOGUE



# SALE FRIDAY EVENING

MARCH 6, 1914

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

*NOTE:* The majority of the pictures have been surrounded by simple inexpensive frames, thus allowing the purchaser to exercise his own taste in using frames more worthy of the work.

### No. 1

DETAIL STUDY FOR THE TREATY OF THE  
TRAVERSE DES SIOUX (Now in the Governor's Room of the Capitol at St. Paul, Minn.)

(Oil)

25-

Height, 10 inches; width, 9 inches

*T. Ellis*

An Indian chief in a state of nature, his black hair tied at either side with yellow ribbons, gazes haughtily with piercing eye far to the left, behind the onlooker. Head and shoulders.

## No. 2

### DETAIL STUDY FOR THE TREATY OF THE TRAVERSE DES SIOUX

(Oil)

15<sup>00</sup> *Height, 15 inches; width, 9 inches*  
*Mrs. Gorham Bacon*

Head and shoulders of a tawny chieftain, his back to the spectator and face in profile to the left. His hair is decorated with a long feather and varicolored trappings.

## No. 3

### DETAIL STUDY FOR THE TREATY OF THE TRAVERSE DES SIOUX

(Oil)

35<sup>00</sup> *Height, 13 inches; width, 12 inches*  
*Judge Barlow*

An Indian chief of proud, august mien, looks calmly to the left, seen head and shoulders in profile. He wears the characteristic headdress of long feathers, the quills and brow-band painted in bright colors.

## No. 4

### DETAIL STUDY FOR THE TREATY OF THE TRAVERSE DES SIOUX

(Oil)

20<sup>00</sup> *Height, 11 inches; width, 8 inches*  
*J. Williams*

A lean-faced aborigine in profile to the left looks afar, with head thrown well back and the expression of accustomed command. Head and shoulders.

No. 5

DETAIL STUDY FOR THE TREATY OF THE  
TRAVERSE DES SIOUX

(Oil)

11 0<sup>00</sup>

Height, 18 inches; width, 18 inches

*T. Williams*

Two chiefs of the red men, one wearing on his head a bunch of red feathers and a long brown feather, the other a single long plume, are seen at half-length in their red blankets—one facing the observer, one looking slightly to the left.

No. 6

PEASANTS ON THE RUMANIAN SHORE  
(Danube Series)

(Oil Sketch)

*Mrs. Gorham Bacon*

20 0<sup>00</sup>

Height, 5½ inches; length, 9½ inches

White-clad men to the number of half a dozen are walking up a sloping, broken field among rolling brown hills. One shades his eyes with his hand.

*Signed at the lower right, F. D. M.*

No. 7

GARDEN IN VENICE

(Oil Sketch)

*Mrs. Gorham Bacon*

40 0<sup>00</sup>

Height, 14¼ inches; width, 11 inches

Sunlight illumines the corner of a yellow-walled building, and dapples the ground of a garden in the foreground where fall the shadows of entangled green trees.



## No. 8

### CAPRI—VESUVIUS IN THE DISTANCE

(Oil Sketch)

60<sup>00</sup> — Height,  $4\frac{3}{4}$  inches; length,  $8\frac{1}{2}$  inches  
*Mrs. Gorham Bacon*

Beyond a foreground warm with yellow, green and brownish-red vegetation—with a white wall bright on the right—is a smooth, deep azure sea; and afar, under a sky of subtle tones, the outlines of Vesuvius appear in a vaporous chromatic mist.

## No. 9

### CAPRI FISHERMEN—STUDY FOR A LARGE PICTURE

(Oil)

20<sup>00</sup> — Height,  $7\frac{1}{4}$  inches; length, 12 inches  
*L. C. Hoerber*

A bold sketch with the masses blocked in and the colors recorded, depicting a number of fishers on their heavy, sturdy sailing-craft, under way through an indigo sea with a far mountain shore.

## No. 10

### VOIE DES TOMBEAUX, POMPEII

(Oil Sketch)

15<sup>00</sup> — Height, 12 inches; width,  $7\frac{1}{4}$  inches  
*Mrs. Gorham Bacon*

Under a gray-white sky with lavender-pink notes, and the blue cerulean visible aloft, are monumental tombs in white and colored marbles, and tall Italian cypresses bending in a breeze.

*At the lower left is the title.*

## No. 11

### RED BUOY, VENICE

(Oil)

60 cc Height, 6 inches; length, 9 inches

Mr. Waters

Glowing red and imparting its hue to the waters of the lagoon ahead of it, a huge anchorage-buoy floats in the foreground, white lateen sails and rosy walls of Venice seen beyond it.

## No. 12

### SAN GIORGIO AND SANTA MARIA, VENICE

(Oil Sketch)

15 cc Height,  $4\frac{3}{4}$  inches; length,  $11\frac{1}{4}$  inches

Mrs. Gorham Bacon

Beyond a stretch of blue and green water, colored by reflections, are the tall brick-red campanile of San Giorgio Maggiore and its adjacent red roofs, laid in against a veiled blue sky, and to the right are discernible the domes of the Salute.

## No. 13

### SAN GIORGIO, VENICE

(Oil)

30 cc Height, 5 inches; length,  $11\frac{1}{2}$  inches

Mr. Waters

In the foreground the waters of the bay are strangely green and blue and gray and red, beneath a sky as green and blue and gray, and across the vision comes the isle and buildings of San Giorgio Maggiore, the campanile a bright red, and in the distance the gray Salute.

## No. 14

### ROCKS OFF CAPRI—VESUVIUS IN THE DISTANCE

(Oil)

30"

Height,  $4\frac{3}{4}$  inches; length,  $8\frac{1}{2}$  inches

*Mrs. Gorham Bacon*

Green-gray and purple-brown rocks with surfaces of velvet stand out in the shallows of a turquoise bay turned polychromatic in the vagaries of a Mediterranean sunset. Beyond the sea the hazy mountain.

## No. 15

### GRAY DAY—VENICE

(Oil Sketch)

15"

Height, 8 inches; length,  $14\frac{1}{2}$  inches

*Mrs. Gorham Bacon*

Under a heavy sky of lowering, cumbrous clouds, the impassive waters of the bay are a spectral green, dotted with shadowy forms of distant boats; and all is sombre, gray and still.

## No. 16

### SHORE BETWEEN HONFLEUR AND TROUVILLE

(Oil)

30"

Height,  $4\frac{1}{2}$  inches; length,  $11\frac{1}{4}$  inches

*L. E. Opdycke*

A gray-blue arm of the sea indents a green and wooded shore, the white ripples of spent wavelets scalloping on the low, sandy reaches of the beach.

No. 17

VENICE—MEN SAWING WOOD

(Oil—Panel)

15" Height,  $11\frac{1}{2}$  inches; width, 5 inches  
Mrs. Gorham Bacon

Two men with a two-handled saw are sawing through a large pile or log laid across tall saw-horses, one man on the ground, the other atop of the log. Beyond them the calm bay is turquoise-green.

No. 18

BRIDGE AT VENICE

(Oil)

30" Height,  $6\frac{3}{4}$  inches; length,  $9\frac{3}{4}$  inches  
James Dunn

A gray, white and lavender-pink bridge, mahogany-brown in the shadows of its under-surface, spans a mottled green, blue and white canal, with gondolas, figures, lavender-rose walls and garden greenery on the farther side of the arch.

No. 19

WAYSIDE SHRINE, CAPRI

(Oil)

20" Height,  $12\frac{1}{4}$  inches; width,  $7\frac{3}{4}$  inches  
Mr. Collins

Set into a wall by the roadside in front of a garden of green trees, a gray shrine surmounted by a cross is dappled with brilliant sunshine.

No. 20

BOATS—VENICE

(Oil)

30"

Height,  $13\frac{1}{2}$  inches; width,  $10\frac{1}{2}$  inches

Mrs. Gorham Bacon

Picturesque and ever-attractive with their remarkable canvas of red and olive-yellow and bluish-gray, several of the clumsy Venetian boats with lateen sails pointing skyward are seen in a line on the colorful bay.

No. 21

PERGOLA—CAPRI

(Oil)

30"

Height,  $13\frac{3}{4}$  inches; width, 7 inches

Mrs. Anna M. Clark

Round columns rising from a low white wall support a rustic arbor overrun by a luxuriant green vine. Between the columns comes the sunlight from a shimmering blue sky.

No. 22

PALM TREES—CAPRI

(Oil)

20"

Height, 12 inches; width, 7 inches

Mrs. Anna M. Clark

Tall palms lift their arching branches over lesser foliage and gray and white sunlit walls, against a glowing azure sky which is seen beyond gray and green hills.

No. 23

BOATS—VENICE

(Oil)

30 " Height,  $9\frac{3}{4}$  inches; length, 14 inches

J. Williams

Several boats with sails up, their noses toward a shore of green trees, are lying close in line on a quiet day when the water is barely rippling, their red, gray, yellow and green canvas mottling the bay in chromatic variety.

No. 24

AT VENICE

(Oil Sketch)

15 " Height, 14 inches; width,  $12\frac{3}{4}$  inches

Mrs. Corham Bacon

A heavy two-masted brown sailing boat with a green rudder, her canvas lowered, rides on undulating green water in the sunshine. Her occupants shade themselves with pink and brilliant yellow awnings strung in the rigging.

No. 25

SHRINE ON CAPRI SHORE

(Oil)

60 " Height, 18 inches; width,  $12\frac{3}{4}$  inches

Samuel C. French

On a rocky promontory with green grass and stunted trees, a gabled shrine at a bend in the shore overlooks a sea which is a rich, bright blue in brilliant sunshine.



## No. 26

### STREET IN VENICE

(Oil)

30<sup>00</sup>

Height,  $11\frac{3}{4}$  inches; width, 7 inches

George W. Hickerman

One of the by-ways of Venice, narrow and stone-paved, between gray, damp-green and brown walls reinforced by arches overhead. On high a slant of sunshine reveals a window-box or roof-ledge of red flowers.

## No. 27

### VENICE

(Oil)

30<sup>00</sup>

Height, 10 inches; length,  $12\frac{1}{2}$  inches

William T. Hansen

Houses white and gray, red and yellow, beyond a green flowering garden beside a narrow green canal, rise against a hazy blue sky. Three windows of a palace appear beyond the garden.

## No. 28

### GATHERING GRAPES—CAPRI

(Oil)

35<sup>00</sup>

Height,  $14\frac{3}{4}$  inches; width,  $11\frac{1}{2}$  inches

Mrs. Edna Gebbe

High on a ladder a bare-legged man in white shirt and pale yellow trousers, his face in shadow of a small arbor, is plucking grapes from a vine which nearly reaches the roof. On the roof sheaves of ripe grain are piled against a parapet.

No. 29

*L. William*

COURTYARD OF THE VILLA NARCISSUS

(Oil)

*105-00* Height, 9 inches; length, 14 inches

Pervaded by light and with scarcely a shadow except within an open doorway, the courtyard within mauve-gray walls is brightened by vines and hanging baskets and tall earthen jars of green plants. A stone stairway descends to it about a round pillar.

No. 30

KATWIK

(Oil)

*65-00* Height,  $4\frac{1}{4}$  inches; length,  $11\frac{3}{4}$  inches

*Edo Turner Adams*

It is after sunset, the sky is pale yellow and pink above the horizon, and the shallow waters along a low indented coast reflect the grayish-yellow, fading blue and purplish-pink of the vaporous glow. The green landscape recedes into shadows without detail.

*At the lower left is KATWIK—*

No. 31

STUDY—A FOURTEENTH CENTURY ATTIC

(Oil)

*15-00* Height, 12 inches; width, 8 inches

*Mrs. Gorham Bacon*

A study in gray as well as architectural. The corner of a gray room with gray arched walls, an open door revealing sunlight under the top of an archway beyond; greenish suggestions in a small-paned window and in a transom of tracery over a larger door of gray-brown.

## No. 32

### LANDSCAPE

(Oil)

20 00 Height,  $7\frac{1}{4}$  inches; length,  $12\frac{1}{4}$  inches  
*J. M. MacDonald*

A vine-covered country church stands in a lawn at the border of a blue pond. Rising against a brilliant sky, its shadow comes forward across the water. About are slender trees.

## No. 33

### STUDY OF A HEAD (Done in the artist's student days)

(Oil)

15 00 Height, 12 inches; width,  $7\frac{1}{4}$  inches  
*Mrs. Gorham Bacon*

A large and strong-featured, confident gentleman of swarthy complexion, with high forehead and full brown beard and mustache, is portrayed head and shoulders in profile to the left. He wears an emerald-green costume with a close-fitting narrow lace collar. Neutral ground.

## No. 34

### SWEDISH HOUSE, AALBORG

(Oil)

15 00 Height,  $12\frac{3}{4}$  inches; width,  $8\frac{3}{4}$  inches  
*Mrs. Gorham Bacon*

A house with red tile roof and exterior beams, the ground story white, the upper story yellow, stands close in the foreground on an earthen court. A man is at work, a duck eyeing him.

*At the lower left, AALBORG, 8/14, 1882.*

## No. 35

## COHASSET

(Oil Sketch)

25<sup>00</sup> Height,  $8\frac{3}{4}$  inches; length,  $17\frac{1}{4}$  inches

71 <sup>1</sup>/<sub>4</sub> inches  
J. H. Wakeman

Under a pale blue sky with white and gray clouds a broad stretch of shallow sea rolls lightly, a low surf in the foreground. A sail and gulls well inshore.

## No. 36

## RAMPARTS, VISBY GOTHEAD

(Oil Sketch)

20" — Height,  $8\frac{3}{4}$  inches; length,  $16\frac{3}{4}$  inches

es; length,  $16\frac{3}{4}$  inches  
Mrs Gorham Bacon

Gray-brown walls of ancient broken fortifications ramble on the far side of a green slope, skirting a hither border of the sea.

## No. 37

## OIL STUDY

Height,  $14\frac{1}{2}$  inches; width,  $11\frac{3}{4}$  inches

1500

11 $\frac{3}{4}$  inches Mrs. Gorham Bacon

In a gray interior of heavy beams, with dull yellow relief, a stairway of three directions—with steps and rail in mahogany-brown—descends to a stone-paved floor.

No. 38

SWEDISH FARM

(Oil Sketch)

150

Height,  $9\frac{1}{2}$  inches; length,  $15\frac{3}{4}$  inches

J. J. Campbell

Beyond a patch of green and a rail fence, a ripened grainfield extends to a pink house. In the distance is a windmill.

No. 39

SWEDISH CHURCH

(Oil)

30

Height,  $12\frac{1}{4}$  inches; length, 18 inches

George W. Lickerman

On a green knoll beside blue water a gray church stands amongst gray-green trees and low, brown log outbuildings, in the sunshine.

No. 40

SWEDISH FARM

(Oil Sketch)

50

Height,  $11\frac{3}{4}$  inches; length,  $17\frac{3}{4}$  inches

B. R. Silvester

A red log-house and its nearby red barn, with a foreground of trodden grass between them. From the porch a young woman looks out, some needle-work lying beside her.

## No. 41

### CLOVELLY SUNSET

(Oil)

25" — Height, 12 $\frac{1}{4}$  inches; length, 17 $\frac{3}{4}$  inches *M. Joseph*

Nestling under a high, deep-green hillside at the water's edge is a gray-white cottage on a low stone terrace, with boats hauled out beyond it and its lowly doorway banked with blossoming vines and flowers.

## No. 42

### CLOVELLY

(Oil)

30" — Height, 12 inches; length, 17 $\frac{1}{2}$  inches *N. T. Hansen*

A mottled-turquoise bay flecked with white, before encircling green hills. A boat with a red-ochre sail. In the foreground a gray stone and plaster cottage, at the shore end of a breakwater varicolored by marine vegetation and weather. A boat hauled out here at low tide.

## No. 43

### NEAR HONFLEUR

(Oil)

40" — Height, 12 inches; length, 17 $\frac{3}{4}$  inches *Alto Bernier Agans*

Shadows from tall green trees make pointed patterns on the flat, grassy top of a bluff which overlooks a pale blue sea. Gray clouds fringed with white largely fill the light blue sky.



No. 44

STUDY OF ROCKS OFF COHASSET

(Oil)

50°

Height, 14 inches; length, 20 inches

P. Fielding

Their heads weathered and gray—lifted always above high tide—irregular off-shore rocks seen at low tide display on their flanks the varied mossy greens of persistent aquatic life, and below, the rich mottlings of disintegration stained and modified by corroded iron.

No. 45

SHORE ROAD NEAR COHASSET

(Oil)

70°

Height, 22 inches; length, 35¼ inches

C. Henry

A blue tidal inlet from a wide and shallow bay bisects the foreground of salt marshes. Alongside it a rutted marsh-road passes to the beach.

No. 46

COHASSET SHORE

(Oil)

45°

Height, 11¾ inches; length, 20 inches

Alto Berner Agnew

Under a strip of gray sky at the high horizon the distant sea is turquoise-green, seen over the cliff-edge of a bold shore whose grassy crest slopes forward, the decline bordered by gray and rusty rocks.

No. 47

A CAPRI WATER-CARRIER

(Oil)

40 00 Height,  $17\frac{1}{4}$  inches; width,  $12\frac{1}{4}$  inches Mr. Waters

Stucco walls of subtle chromatic variance in sunshine and shadow open to a vaulted passage receding into gloom. Emerging into the light a dark-eyed daughter of Capri, a red amphora poised on her head, comes easily forward, looking straightway at the spectator. Her bodice of rich dark blue encloses a white soft waist, and her old-pink skirt tucked up releases her bare feet.

No. 48

LANDING STEPS, VENICE

(Oil)

10500 Height,  $18\frac{3}{4}$  inches; width, 13 inches Mr. Waters

A round-arched doorway in a battered warehouse wall whose red and yellow bricks have shed most of their gray outer garment. Before it on the green canal a sandola, with a rumpled mass of scarlet and yellow on its seat, and through the shadowed archway a glimpse of floral green and yellow, brought out by a slant of brilliant sunshine.

## No. 49

### AN ANTWERP KITCHEN

(Oil)

35" —

Height,  $14\frac{1}{2}$  inches; length,  $19\frac{1}{4}$  inches

Gray walls and dark-beamed ceiling, and a floor of square red tiles. Dull copper and bright brass, and white and blue china on the mantel-shelf. Outside a window are light green trees, and in the dusky chimney-corner a glow is seen from the huge fireplace hearth.

## No. 50

### STUDY OF THE ARTIST'S BEDROOM, ANTWERP

(Oil)

55" —

Height, 17 inches; width,  $14\frac{1}{4}$  inches

Mr. Millet's own room in the Belgian city, its walls and draperies in neutral grays and browns; plaster casts and studies of the antique appearing at either side of a corner where a mahogany bed is partly curtained off.

## No. 51

### THE ARTIST'S KITCHEN

(Oil)

60" —

Height, 20 inches; width,  $14\frac{3}{4}$  inches

Against a tall wall of black and white tiles numerous utensils of highly polished brass and copper glow in lustrous quality, set upon a shelf or hung beneath it, above a red tile floor. A capacious cupboard holds porcelain and crockery.

No. 52

STREET CORNER, ANTWERP

(Oil)

25 " — Height, 20 inches; width, 14 $\frac{1}{4}$  inches

Mrs. Gorham Bacon

A side door in a tall red brick building opens from a grass-grown stone pavement. Beside it is a shrine—a crucifix under a gable, the Christ over life-size, raised on a brick pedestal.

No. 53

SWEDISH KITCHEN

(Oil)

40 " — Height, 12 $\frac{1}{4}$  inches; length, 18 $\frac{1}{4}$  inches

Mrs. Gorham Bacon

To the left a corner of a great fireplace is seen, with a kettle. Small windows straight in front admit light to the cozy interior of smooth, unpainted brown woodwork and furniture below, and rosy hangings above. In front of the window are green potted plants.

Signed at the lower right, F. D. MILLET.

No. 54

STUDY OF A HEAD (For the mural decoration  
"Thesmophoria")

(Oil)

30 " — Height, 29 $\frac{1}{4}$  inches; length, 35 $\frac{1}{4}$  inches

L. Ellis

Head and shoulders of a dark-haired young man, nude with a white skin thrown over one shoulder, in the attitude of playing upon broken pipes. He wears a crown of oak leaves. Green background.

## No. 55

### STUDY

(Oil)

15"

Height, 19 inches; width, 16¼ inches

*T. Gallus*

A husky man, swarthy of skin and with black hair, is painted head and shoulders—the shoulders nude—facing the right three-quarters front, with head thrown back and blowing on a rustic flute. Dark green ground.

## No. 56

### A GIRL OF CAPRI

(Oil)

20"

Height, 17½ inches; width, 15 inches

*Mrs. C. M. Carlisle*

Dark and lustrous-eyed, with jet-black waved and flowing hair over her shoulders, a young girl of round, full and serious face is portrayed head and shoulders, turned to the left, her face almost full-front. She is in a restricted light, and the modeling and shadow-mottling of her features are carefully and sensitively studied. She wears a white waist.

## No. 57

### A TURK

(Oil)

50"

Height, 18 inches; length, 21¾ inches

*Roberts Gallery*

A turbaned, black-bearded man clad in dark green, white and rich red, is seated on a rug in front of a rug-draped wall, turned toward the right but with face three-quarters front, his hands clasped about his flexed knees.

Signed at the lower left, F. D. MILLET, '78.

No. 58

PORTRAIT STUDY (Nicholas Murray Butler) *N.M.*

(Oil)

15" — Height,  $15\frac{1}{4}$  inches; width,  $10\frac{1}{2}$  inches

*E. Everett J. Wendell*

The President of Columbia in his black gown stands at three-quarter length, turned toward the left, three-quarters front, his hands folded one over the other. His gaze is distant and intent.

No. 59

PORTRAIT OF SIDNEY DILLON

(Oil)

35" — Height, 21 inches; width, 19 inches

*Louis A. Ripley*

The well-known American is portrayed head and shoulders, against a dull, red-brown background, seated in a wooden-backed chair.

No. 60

THE GREEN GOWN

(Oil)

50" — Height,  $13\frac{1}{4}$  inches; width,  $10\frac{1}{2}$  inches

*M. Joseph*

Head and shoulders of a rosy-cheeked young woman with chestnut hair waved over her temples, wearing a green décolleté gown trimmed with green velvet. Dark olive background.



## No. 61

### AN ENGLISH PORTRAIT IN WHITE

(Oil)

35" — Height, 16½ inches; width, 9½ inches

*James D. Smith*  
A fair-haired, blue-eyed English girl with rose-touched cheeks stands in an archway, leaning with one shoulder lightly against the woodwork. She wears a figured lawn waist with low neck, and a white skirt, and looks straight before her. (Study for a large canvas retained in the artist's English home.)

## No. 62

### STUDY OF A HEAD

(Oil)

15" — Height, 12 inches; width, 9¾ inches

*J. M. Williams*  
A young woman in a low-necked gown is pictured head and shoulders, turned to the right, her face three-quarters front. Her rich mahogany hair is waved and abundant, her large eyes are placid, and she has sensitive nostrils and full lips.

## No. 63

### THE BLONDE—A STUDY

(Oil)

10" — Height, 14 inches; width, 9½ inches

*J. Ellis*  
An incompleted study of the head of a slender young woman with red-blond hair drawn low over one eye and twisted in a knot over the crown. Against a green background.

63A

15" —

*W. H. Sharpless*

## No. 64

### A SMILING BRUNETTE

(Study in Oil)

Height, 16 inches; width, 12 inches

*L. Ellis*

A dark-eyed young woman with a wealth of rich, dark hair, facing the left, turns her smiling face to look over her shoulder in the direction of the spectator. Emerald ground.

## No. 65

### PORTRAIT HEAD

(Oil)

Height, 13 inches; width, 10 inches

*L. Ellis*

A handsome young woman with downcast eyes, turned somewhat away from the observer so that her back at the shoulders is brought into view, and facing the right, has turned her head to look over her right shoulder where a band of her sleeveless gown crosses, and rests her right hand there. Painted in an oval.

## No. 66

### PORTRAIT

(Oil)

Height, 23 inches; width, 18 inches

*The Clapp Graham Co.*

A young lady whose dark eyes have a bright luster is portrayed with shoulders nude against a background of rich emerald hue. Her head is enwreathed in an affluence of dark, curling tresses and she looks directly at the observer, her head turned slightly toward her right shoulder.

No. 67

THE MIRROR (Unfinished)

(Oil)

20<sup>00</sup>

Height, 24 inches; width, 20 inches

*Wohlfs Gallery*

In the street costume of some years back a young woman with reddish-brown hair stands before an oval mirror which reveals her face to the spectator. Background, a green-papered wall.

No. 68

AN OLD KITCHEN AT STANTON, ENGLAND

(Oil)

50<sup>00</sup>

Height, 20 inches; length, 27 inches

*Century Association*

A great old-time English kitchen not far from Mr. Millet's Broadway (England) home, the ceiling of huge hewn beams, the walls gray-plastered, and the floor of large flags. Light enters from a window at the right. In the corner is a wide fireplace.

No. 69

AT THE WINDOW (A window in Mr. Millet's home at Broadway, England)

(Oil)

95<sup>00</sup>

Height, 27 inches; width, 22 inches

*John L. Shea*

Young, fair-haired and comely, a plump young woman with blue eyes and pink cheeks has seated herself in the embrasure of an open window and gazes in pensive meditation at a small medallion portrait. She wears a loose white lawn gown, low at the neck. The window is flooded with sunlight and outside is seen a tangle of brilliant yellowish greenery.

## No. 70

### PORTRAIT OF A DUTCHMAN (The last portrait Mr. Millet painted)

(Oil)

110 <sup>cc</sup> Height, 26 inches; width, 20 inches

*J. B. Hooker*

A sturdy burgher, clean-shaven but for a drooping sandy mustache, is shown head and shoulders, facing the right, three-quarters front. He wears a high-crowned and broad-brimmed characteristic Dutch hat, deep white rumpled collar and an emerald-green costume. Neutral background.

Painted at Washington, D. C., 1911.

## No. 71

### ORIGINAL STUDY FOR THE TREATY OF THE TRAVERSE DES SIOUX (Now in the Governor's Room of the Capitol at St. Paul, Minn.)

180 <sup>cc</sup> (Oil)

Height, 27 inches; length, 42 inches

*J. Williams*

The artist pictures the ceremony of signing the treaty as taking place under a canopy of leafy branches, erected on poles in an open country. In the background are the tepees of the red men in great number, and ahead of them on the farther side of the canopied space the Indian hosts are lined up,

one chief mounted; and other distinguished chiefs are seated within the reserved space. On a platform a chief advances and shakes hands with the leader of the white men, while others are signing a parchment below, before a group of pioneers. The blankets and headdresses of the aborigines make the canvas rich and plentiful of color, and the number of figures represented befits the pictorial commemoration of an historical event.

These are actual portraits of important chiefs of the West.

*On the back is written:* "Sketch for historical picture 'The Treaty of the Traverse des Sioux,' painted for the Governor's Room in the Capitol at St. Paul.—F. D. MILLET."

## No. 72

### THE MANDOLIN

(Oil)

250 " Height, 20 inches; width, 16 inches

*W. T. Evans*

In a carved-gilt and red-upholstered high-backed chair, a young lady with chestnut-brown hair and wearing a low-necked purple-velvet gown trimmed with delicate white lace, is seated at a round mahogany table playing a stringed instrument. Her music on the table rests against a pile of books beside a jar of flowers. She faces the left, nearly three-quarters front. Neutral ground of subdued reddish-brown note.

## No. 73

### WANDERING THOUGHTS

(Oil)

Height, 36 inches; width, 28 inches

1625<sup>00</sup>

Miss E. R. Millington

In the gray interior of an ancient stone church with stained-glass windows and carved pews, worshippers are seated, following the service with their prayer-books. In front is an aged woman in black, devout in her attention, while a handsome, pensive young lady, with pale hair sitting beside her in a white gown with a black lace shawl, fingers a rose in her opened book and looks absently in the observer's direction.

*Signed at the lower right, F. D. MILLET.*

*Exhibited at the Salon and reproduced.*

## No. 74

### THE PROPOSAL

(Oil)

Height, 30 inches; length, 50 inches

850<sup>00</sup>

Laurence Miller

Before a white mantel in a Georgian room a stately young man in plum-colored coat and buff breeks, clocked stockings and pumps, is sitting on the edge of his chair reading a missive to his dark-haired innamorata, who is seated in receptive attitude and wholly at her ease in a winged armchair upholstered in flowered green brocade. Her pearl-gray décolleté gown is encircled at the high waist by a pink ribbon girdle, and she lightly screens her attentive face with an ostrich-feather fan.

*Signed at the lower right, F. D. MILLET.*



## No. 75

### PORTRAIT OF WILLIAM WINTER

(Oil)

*Height, 40 inches; length, 50 inches*

200

*Ernest J. Wendell*

The well-known dramatic critic and author is depicted at three-quarter length, seated and turned slightly to the left, facing full-front with his head lightly inclined toward his right shoulder. His gray hair is characteristically tousled; his mustache is white. He is in black, with gray gloves, and rests with his right wrist on an arm of his chair, gripping the other chair-arm in his left hand with elbow flexed.

*Signed at the lower left.*

## No. 76

### PEASANT GIRL OF THE BLACK FOREST

(Pencil Drawing)

*Height, 4 inches; width, 3¾ inches*

10

*Mrs. E. Isable*

A demure young girl with a quietly appealing eye looks out from beneath an enormous headdress whose wings far outspread her shoulders. Head and shoulders.

*Signed at the lower left, F. D. MILLET.*

No. 77

DONAUESCHINGEN GIRLS

(Pencil Drawing)

90. Height,  $3\frac{1}{2}$  inches; length,  $4\frac{3}{4}$  inches

Mrs. Gorham Bacon

Two young women wearing long bonnets with broad ribbon-strings are sitting side by side with an open book before them, as in a church choir, one following the book's lines and the other letting her eyes roam.

Signed at the lower right, F. D. MILLET.

No. 78

WASHERWOMEN

(Pencil Drawing)

1200 Height, 5 inches; length,  $5\frac{1}{2}$  inches

J. Williams

In the shallows of a river three peasant women stand ankle-deep or more, tables in front of them, doing the laundry. On land are more peasants, and a cottage rises above the sloping bank beyond them.

Signed at the lower right, F. D. M.

No. 79

PEASANTS OF THE DELTA

(Pencil Drawing)

2400 Height, 8 inches; width, 8 inches

J. Williams

Two sturdy men with trimmed beards and wearing bluntly-conical caps are walking forward toward the right, bundles slung on staves over their shoulders. Their expression is keen and alert.

Signed at the lower left, F. D. M.

## No. 80

### THROUGH THE CAUCASUS—THE SIGNAL WOMAN

(Pen and Ink)

30<sup>00</sup>

Height,  $8\frac{1}{2}$  inches; width,  $4\frac{1}{4}$  inches

*Mr. Watson*

A tall, flat-footed girl of steady eye and level gaze stands holding a furled signal-flag in both hands. She wears a shawl around her head and a long cloak.

*Signed at the lower right, F. D. MILLET.*

## No. 81

### LUMBER RAFT

(Pencil Drawing)

6<sup>00</sup>

Height, 3 inches; length,  $7\frac{3}{4}$  inches

*Mr. Joseph*

A lumber-raft piled fairly high above the water is going down a broad stream, several figures aboard working long sweeps. Beyond is a wooded shore.

## No. 82

### BULGARIAN BOZAJI—BELGRADE

(Pencil Drawing)

10<sup>00</sup>

Height, 7 inches; width, 5 inches

*Mr. Joseph*

A man in fez and sash is filling a tankard from a spouted pot which he tilts with his knee, above a more capacious jar on the ground. A companion stands at either hand.

*Signed at the lower left, F. D. M.*

## No. 83

### SERVIAN FISHING CANOES

(Pencil Drawing)

9' 0" Height,  $2\frac{1}{2}$  inches; length, 8 inches *M. Joseph*

On a smooth river before a sloping hillside-shore are several canoes, each with two occupants. The canoes are long, with high projecting pointed prows, and sterns broad and flat with an overhang—like a Thames punt.

## No. 84

### LOCAL FREIGHT FLAT-BOAT

(Pencil Drawing)

10' Height, 4 inches; length, 8 inches *M. Joseph*

The heavy craft lies low in a stream—the Danube—whose surface ripples with wavering reflections of the figures aboard. On the shore beyond are tall poplars and low hills.

*Signed at the lower left, F. D. MILLET.*

## No. 85

### AN ARK-BOAT

(Pencil Drawing)

7' 0" Height,  $3\frac{1}{2}$  inches; length,  $9\frac{1}{4}$  inches *T. Williams*

On a low freight boat of canal-boat type a high deck-house has been built, with flat top, and hatches in the sloping sides. Several figures appear on board, with oars and sweeps. The shore beyond is wooded, and dotted with houses.

*Signed at the lower right, F. D. MILLET.*

No. 86

THE FERRY

(Pencil Drawing)

13 " Height,  $4\frac{1}{2}$  inches; length,  $8\frac{3}{4}$  inches

*J. Williams*

Two big loads of hay, drawn by oxen and horses, stand one before the other on a long flat-boat which is seen broadside, being ferried across a stream.

*Signed at the lower right, F. D. MILLET.*

No. 87

TURKISH FLAT-BOAT

(Pencil Drawing)

10 " Height,  $3\frac{1}{2}$  inches; length,  $8\frac{1}{2}$  inches

*J. Williams*

Long, broad and heavy, resembling a harbor freight-car float, the Eastern craft is piled high with miscellaneous cargo, two men aboard, on a quiet stream.

*Signed at the lower right, F. D. M.*

No. 88

GOSSIPS—HUNDSHEIM

(Pencil Drawing)

12 " Height,  $7\frac{3}{4}$  inches; width, 6 inches

*J. Williams*

Three peasant women are in the sunshine in an open space before a line of buildings. One carries a tub on her head, one a barrel-shaped basket on her back, and the third with arms akimbo is telling them something.

*Signed at the lower right, F. D. MILLET.*

No. 89

PEASANT GIRL—THEBEN

(Pencil Drawing)

1300 Height, 6 inches; length, 11 inches

*Mrs. Gorham Bacon*  
Carrying strapped to her shoulders a nest of baskets or conical barrels, a pug-nosed peasant girl with spring in her step and supple body is walking cheerfully up a hill. The "nest," much longer than she is tall, projects far above and in advance of her head.

Signed at the lower left, F. D. MILLET.

No. 90

A FAMILY WASH

(Pencil Drawing)

1200 Height, 6½ inches; length, 9 inches

*John R. Prie*  
Up to her knees in a stream, a country woman is bathing two small boys. Back of her on the bank are three men in front of a house.

Signed at the lower right, F. D. MILLET.

No. 91

A CAMP—"THE COSSACKS"

(Pencil Drawing)

1000 Height, 4 inches; length, 12½ inches

*M. Joseph*  
Along a line of poles or halberds thrust into the earth, a company of men are resting, seated or prone on the ground or standing in conversation. Their horses, unsaddled, are feeding or standing idly at hand.

Signed at the lower right, F. D. MILLET.



## No. 92

### MUSIC ON THE MARCH—"THE COSSACKS"

100" (Pencil Drawing) *Mr. Waters*  
Height, 16 inches; width, 10½ inches

Mounted halberdiers marching in formation come forward four abreast, singing, the file leader keeping time with his whip.

*Signed at the lower left, F. D. MILLET.*

## No. 93

### LASSOING A TURK—"THE COSSACKS"

105" (Pencil Drawing) *Mr. Waters*  
Height, 4½ inches; length, 10¾ inches

Out on a rolling field a mounted Cossack has overtaken a fleeing Osmanli, unhorsing him with his accurate lariat. The Turk has been dragged head-long backward to the ground, his mount galloping from under him.

*Signed at the lower right, F. D. MILLET.*

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.



COMPOSITION, PRESSWORK  
AND BINDING BY













Sale of Paintings, Drawings and Studies by  
the late Francis Davis Millet, N. A.

American Art Galleries. March 6, 1914.

Only prices of \$25.00 and upwards given.

No.	Price.	Buyer.	N	+ 68.	Price	Buyer.
1.	25.00	T. Ellis		70.	110.00	S. C. Hooker
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5.	40.00	F. Williams		72.	250.00	W. T. Evans
7.	40.00	Mrs. G. Bacon		73.	1625.00	Miss E. R. Wellington
8.	60.00	" " "		74.	850.00	Laurence Miller
11.	60.00	Mr. Walters		75.	200.00	Everet J. Wendell
13.	30.00	" " "		79.		
14.	30.00	Mrs. G. Bacon		80.	30.00	Mr. Waters
16.	30.00	L. E. Opdycke		92.	100.00	" "
18.	30.00	Jas. Hunt		93.	105.00	Mr. Waters
20.	30.00	Mrs. G. Bacon		+ 69.	95.00	John F. Shea
21.	30.00	Miss A. M. Clark				
23.	30.00	T. Williams				
25.	60.00	Daniel C. French				
26.	30.00	Geo. W. Dickerman				
27.	30.00	Wm. T. Hansen				
28.	35.00	Mrs. E. Greble				
29.	105.00	T. Williams				
30.	65.00	O. Bernet (Agent)				
35.	25.00	S. H. Wakeman				
+ 38.	30.00	<del>J. J. Campbell</del>				
40.	50.00	H. R. Silvester				
41.	25.00	M. Joseph				
42.	30.00	W. T. Hansen				
43.	40.00	Otto Bernet (Agent)				
44.	35.00	P. Fielding				
45.	70.00	C. E. Heney				
46.	45.00	Otto Bernet (Agent)				
47.	40.00	Mr. Walters				
48.	105.00	Mr. Waters				
49.	35.00	James Hunt				
50.	55.00	Mrs. G. Bacon				
51.	60.00	A. W. Everts				
52.	25.00	Mrs. G. Bacon				
53.	40.00	" " "				
54.	30.00	T. Ellis				
57.	50.00	Rohlf's Gallery				
59.	35.00	L. A. Ripley				
60.	50.00	M. Josephs				
61.	35.00	James Hunt				
66.	45.00	The Clapp Graham Co.				
68.	50.00	Century Association				
69						
		+ 39. G. W. Dickerman				



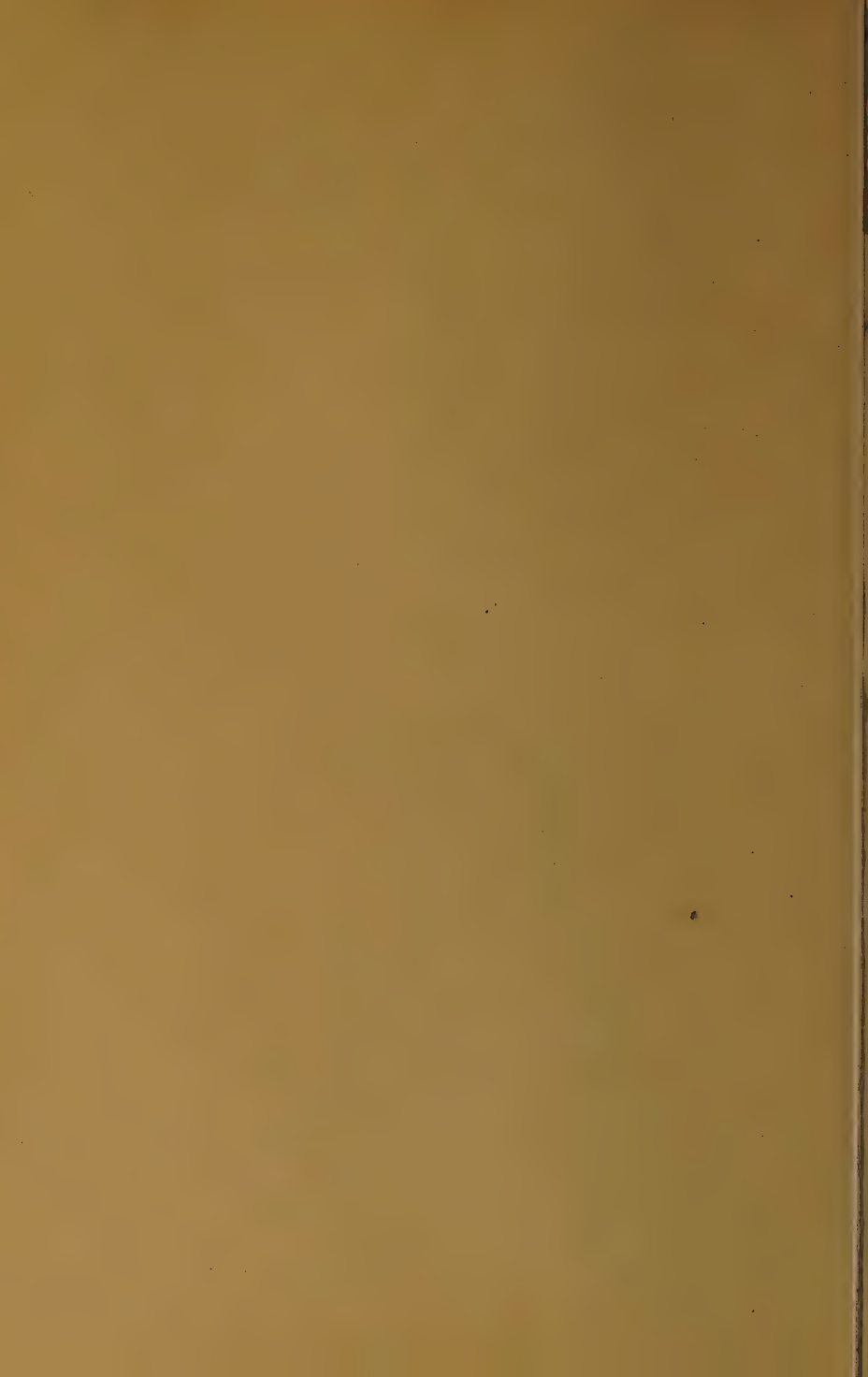
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5.	40.00	F. Williams		72.	250.00	W. T. Evans
7.	40.00	Mrs. G. Bacon		73.	1625.00	Miss E. R. Wellington
8.	60.00	" " "		74.	350.00	Laurence Miller
11.	60.00	Mr. Walters		75.	200.00	Everet J. Wendell
13.	30.00	" " "		79.		
14.	30.00	Mrs. G. Bacon		80.	30.00	Mr. Waters
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1096 Dillaway, ✓ do. Nov. 5. 1913

1125 Brown. J.G. ✓ do. Feb. 9. 1914.

1138 Millet. F.D. ✓ do. Mch 3, "

1137 Hoskier. H.C. ✓ do. "2-5, "

2 Sully 2 do. May 15, 1906

753 P.A. Schemm, M. Tanenbaum, etc. ✓ do. Mch 1, "





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